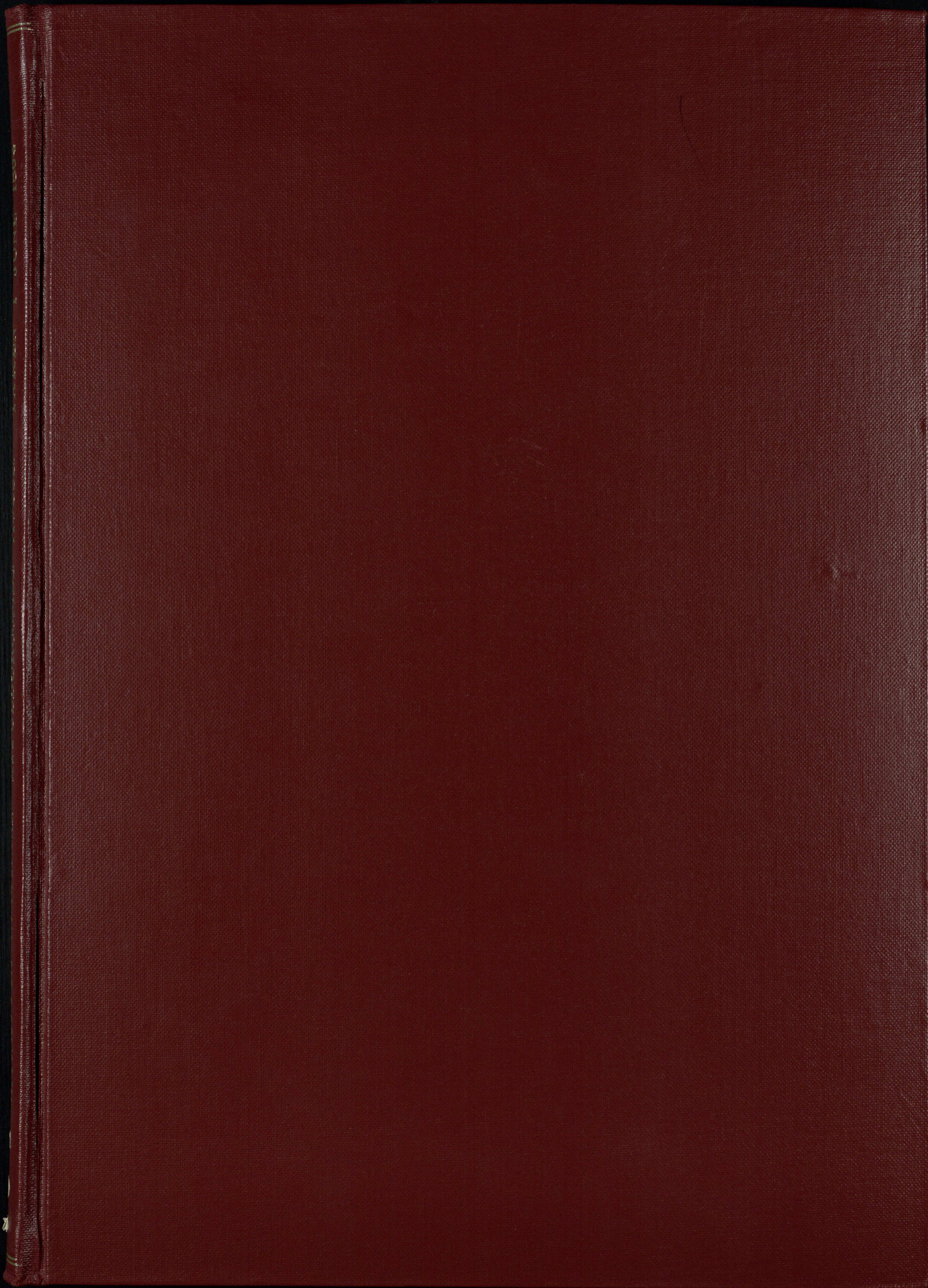




21.9.15

To Mr Bulmer,

with Sir Richards Worsley's Compl's.

21. G 15

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1804
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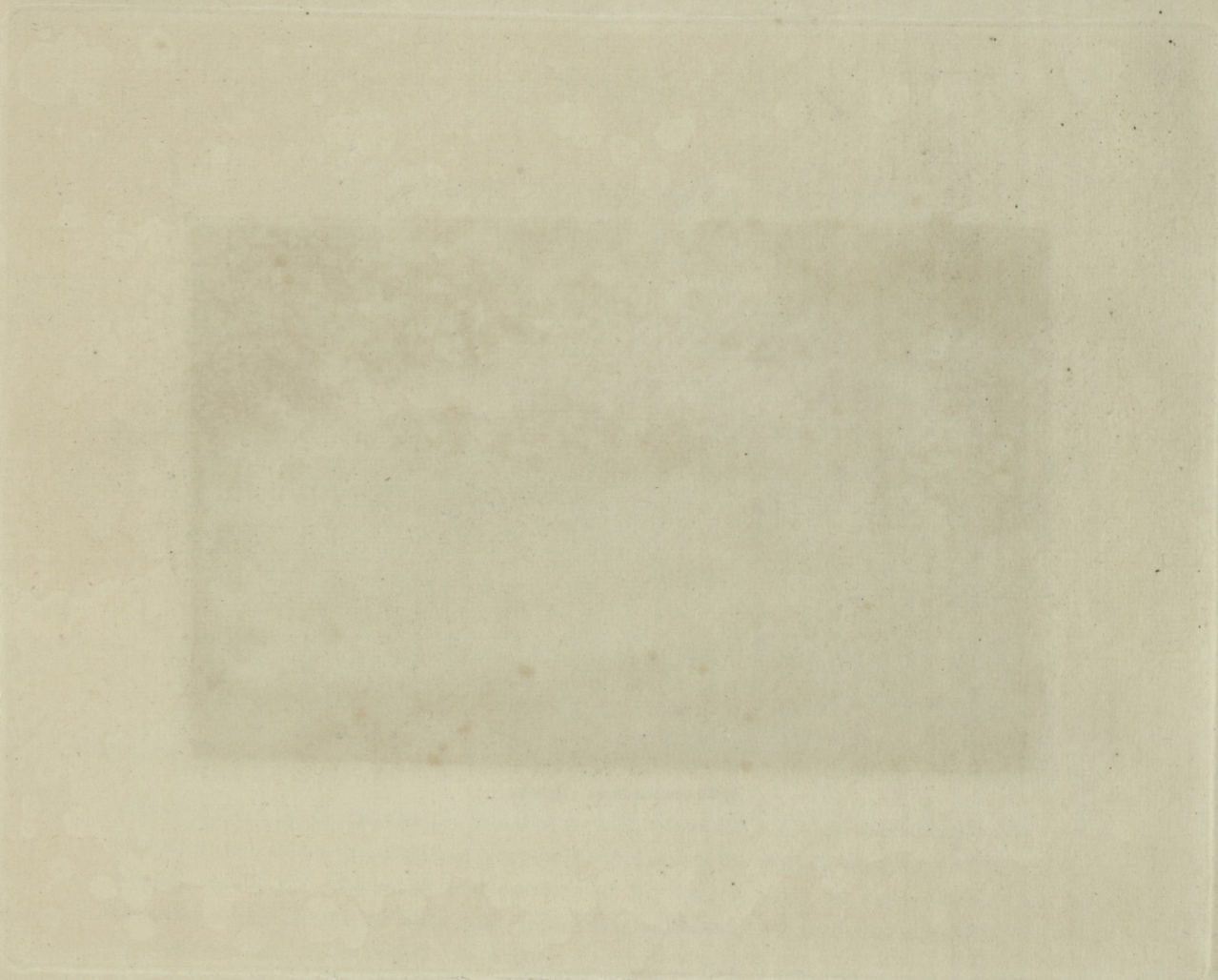
A

CATALOGUE RAISONNÉ

OF

PAINTINGS, SCULPTURES, DRAWINGS,

&c. &c.





APPULDURCOMBE HOUSE.

A

CATALOGUE RAISONNÉ
OF THE PRINCIPAL
PAINTINGS, SCULPTURES, DRAWINGS,
&c. &c.

AT APPULDURCOMBE HOUSE,

THE SEAT OF THE

RT. HON. SIR RICHARD WORSLEY, BART.

TAKEN JUNE 1, 1804.

"The practice of Architecture is directed by a few general, and even mechanical rules. But Sculpture, *and above all*, Painting, propose to themselves the imitation not only of the forms of nature, but of the characters and passions of the human soul. In those sublime arts, the dexterity of the hand is of little avail, unless it is animated by fancy, and guided by the most correct taste and observation." GIBBON.

LONDON:

PRINTED BY WILLIAM BULMER AND CO.
CLEVELAND-ROW, ST. JAMES'S.
1804.

CATALOGUE RAISONNÉ

PAINTINGS, SCULPTURES, DRAWINGS

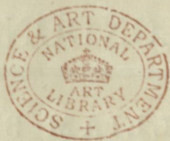
AT THE ROYAL HOUSE

THE NATIONAL

THE ROYAL HOUSE

THE ROYAL HOUSE

THE ROYAL HOUSE



PRINTED BY WILKINSON AND CO.

ST. JAMES'S PLACE, LONDON.

24. 9. 86.
1545

A SELECT CATALOGUE.

“ Things by the ear a dull impression find,
“ To those the faithful eye presents the mind.” HOR.

IN the principal Front of the House, on each side of the Portico, stands a curious antique Chair of white marble; that on the right hand, called *Sella Thessalica*, is of fine design and elegantly ornamented, and was used as a common sitting chair; that on the left, styled *Sella Arquata*, was used by the philosophers as a studying chair. They are unique in their kind, and came originally from Greece, as appears by the marble, and were discovered at Rome in the time of the celebrated antiquary Fulvius Orsini, who was the first purchaser of them. From him they became the property of Sextus Quintus, and were purchased by the present proprietor, when the Marbles of the Villa Negroni were disposed of.

On the door, is an elegant antique Knocker in bronze, found at Herculaneum in the year 1787.

Please to pass through the Colonnade Room into the Dining Room, where this Catalogue commences.

The two great Landscapes in the DINING ROOM, by Francesco Zuccarrelli, are indisputably the finest pictures he ever produced. They are beautiful in the extreme, and as far as Art can mimic Nature, complete. The room is large and lofty, but these stately pictures occupy the whole space at the top and bottom of it. That at the north end is a View of the Veronese Mountains, with elegant figures, cattle, and the river Adige. They were painted in the year

1744 at Venice, for the late Mr. Hoare of Stourhead in Wiltshire. Its companion is a View of the Environs of Vicenza, in the Venetian State, and equally pleasing in every respect.

Over the Chimney-piece is a picturesque View of Athens, by Mr. Tresham.

It is impossible to view the remains of Athens without recollecting the eminent men who flourished in that celebrated city: an imagination but a little warmed can behold, can converse with these illustrious characters; and from this association of ideas results a great portion of classical enjoyment: “*Me quidem ipsæ illæ nostræ Athenæ non tam operibus magnificis exquisitisque antiquorum artibus delectant, quam recordatione summorum virorum.*”

Thus writes the Roman Orator: the Painter, attempting to embody what Cicero conceived, has, in delineating a general view of Athens, embellished the *fore-ground* with distinguished characters; but as flights of imagination should be ever governed by discretion, a period has been selected, and the pencil confined to the brilliant and vigorous administration of Pericles, to whom, as to another father of the gods, the Athenians gave the surname of Olympian.

The portrait of Pericles occupies a conspicuous situation; near him stands Aspasia, renowned for her eloquence; more forward in the picture are seated Euripides, Zeno, and Damon; the latter, with the accomplishments of poetry and music, inculcated the doctrines of regular government, and sound discipline. Anaxagoras, preceptor to Pericles, seems absorbed in contemplation: Penæus, celebrated for his picture of the Battle of Marathon, is the next figure; and Æschylus, distinguished by an imagination wild, vigorous, and comprehensive, closes the group. These figures are balanced by Socrates discoursing with Plato, Crito, Aristippus, founder of the Cyrenaic sect, and Euclides, who, when the people of Megara were forbidden on pain of death to enter Athens, disguised himself in female attire, to attend the lectures of one whom the Oracle had pronounced the wisest of men: Aristophanes listens with a sneer, while Sophocles is moved by the energetic language of virtue. Above this group are the two architects, Calicrates and Ictinus,

presenting the ground plan of a building to Phidias, “ to whose
“ direction was committed all the works of elegance and magni-
“ ficence.”

Besides the figures already mentioned, are also those of Aristides, Isocrates, and Demosthenes.

The middle plane of the picture is occupied by the youth of Athens preparing for the festival styled *Panathenæa*, instituted in honour of Minerva; many of the attitudes were selected from fragments of the frieze of the Parthenon; and the general idea of the city, the Acropolis, and distance, was obtained from an outline made by Mr. Reevely, who travelled into Greece under the patronage of the Right Hon. Sir Richard Worsley, Bart.

Over the doors, are two excellent Landscapes, with a great variety of animals by old Giacomo Bassan. There are also in the same room two views, Roman Ruins by Ghisolfi, with figures by Salvator Rosa, and two admirable scene pieces, by Zoffani; the one the scene of Justice Woodcock, Hawthorn, and Hodge, in *Love in a Village*: the likenesses of Shuter, Beard, and Dunstall, are great. Its companion, the Farmer, Wife, Son, and Daughter, in the *Farmer's Return from London*, an interlude written by Mr. Garrick, who acted the Farmer, Mrs. Bradshaw the Wife, Master Pope the Son, and Miss Heath the Daughter. These portraits are not inferior to the preceding ones.

“ Garrick, whate'er resembles thee,
“ Must ever claim regard from me;
“ Well pleas'd I view thy counter part,
“ And highly praise the Painter's art.
“ Arduous the task is, great the merit,
“ To represent that fire and spirit,
“ Those piercing eyes, that speaking face,
“ That form, composed of ease and grace.” MILLS.

Upon the Side-board, is the famous *Pendule astronomique de l'Academie*, as it was called at the Academy of Sciences at Paris, invented by Monsieur de Courtenvaux, late President of the Academy. This clock shews the equations of true time, and mean time, by two minute hands; that which is of steel shews the true time,

or the variation of the sun, upon a circular dial of about five inches. Above, is a small dial of about four inches and a half in diameter, which is circular likewise. It shews the days of the month, of thirty-one days; below are two smaller circular dials, that on the left hand marks the days of the week, and on the right of the moon, of twenty-nine days and a half. This clock strikes the last second upon the dial or hour hand. It winds up upon its own dilatation; and this quality enhances its value, as the clock is by that means better regulated, and makes the piece go truer; the pressure and the weight being equal. The balance of the clock is a *commensation*, as the French term it: this prevents cold or heat affecting the going part in the smallest degree. It is also a perfect regulator, strikes the hours, the quarters, the halves, the three quarters, and all the four quarters previous to striking the hours. By turning two small buttons on the left, it stops the striking part. The days correspond exactly, without being obliged to alter them, even in the Leap Year. It winds up every ninth day. This clock is about two feet and a half in height, and stands upon a semicircular pedestal, of a very scarce Italian marble, ornamented with fine basso relievos richly gilt. The female figure in the centre represents Study; on each side are two boys holding garlands of flowers in their hands, and there are two more on each side of the clock. The Eagle of Jupiter crowns the top; he is standing upon a globe, and holds the thunder. The whole was gilt by the famous Germaine, and chazed by Thomine. The prime cost of this *chef-d'œuvre* was one thousand louis; much more was offered for it by the King of Spain; but the President Courtenvaux could never be prevailed on to dispose of it, till his fortune was reduced by the French revolution.

Over the marble Chimney-piece, a Vase of black and yellow marble of Sienna, copied at Rome from an antique vase of the same size and dimensions. Two Etruscan Vases, copied from the antique. Under the Pier Tables, two modern Vases of Sienna marble.

In the ATHENIAN ROOM hang two very large and fine coloured Drawings of Athens, taken upon the spot in the year 1785.

Also a Drawing made by Mr. Tresham, during his residence at Rome, in which he has accurately copied most of the capital paintings, statues, and busts, which adorned that magnificent city, previous to its falling into the hands of the French army.

Two very interesting coloured Drawings (at least to the lovers of Homer), representing the Plain of Troy. The traveller who has not read the following lines of Lucan, will meet with disappointment in wandering through the Plain in search of the ruins of old Troy; in effect, the place where Troy stood is now corn land, and partly overgrown with low underwood:

“ Jam sylvæ steriles, et putres robore trunci,

“ Assaraci pressere domos, et templa Deorum,

“ Jam lassa radici tenent, ac tota teguntur

“ Pergama dumitis.”

The other, a View of the Sigean Promontory, the Cenotaph of Achilles, the Village of Troaki, built on the ruins of the ancient Sigeum, the new Castles of the Dardanelles, the one in Asia, and the other in Europe, with the Island of Samothrace in the distance, taken on the 18th of April 1786, from some ruins vulgarly called the Tomb of Ajax, near the Rhetian Promontory.

The Drawing of a beautiful Head of the Angel in Raphael's celebrated picture in the Gallery at Dresden, copied in a very masterly style by a Saxon artist, Natingall.

The Drawing of the fine Venus by Paduanino, in the same Gallery, and by the same able artist.

A Specimen of twelve antique Greek Gems, part of a very fine collection, which the Proprietor of this Catalogue has lately placed in the Picture Cabinet.

MARBLER. On a pedestal, the inscription on which is curious, a Head of Britannicus son of Claudius, stript of the empire by his

mother. This head is much corroded ; it was found in the Tyber, where it must have lain for centuries.

Upon a gray Lava Table, Fragment of a Column of white marble adorned with the leaves of ivy, and dedicated to Bacchus, with an inscription, of which the following is a translation:

“ To the God Bacchus, Servilia Œconomia,

“ And Callicrates her husband, made this offering.”

The inscription is curious, and is a proof that similar columns to this belonged to the temples of Bacchus. The Greek characters are good, and appear to be of the first century of the Christian æra. It was discovered in a vineyard near Rome, in the year 1788. Upon the column, a small Herma of a bearded Bacchus, of fine sculpture ; it was found by the late Mr. Gavin Hamilton, in one of the very valuable excavations he made several years since in the neighbourhood of Ostia.

On the opposite Table, a small antique Statue of an Egyptian Priest, with an obelisk on the back part of it, covered with hieroglyphics. This precious image is of Egyptian green basaltes, and was dug up near the sea shore at Nettuno, the ancient Antium, about the year 1773.

Upon the Floor, a fine antique Foot of a Statue of Apollo. It is so extremely beautiful that it attracted the attention of the Abbé Winckelman, who has given a description of it in his Treatise on Art. It is curious also, as it shews precisely the manner in which the sandal was worn.

A Bust of Julia Cornelia Paula, wife of the Emperor Heliogabalus. It was brought from Athens some years since, upon account of the singularity of the head dress, which was the fashion probably of the day.

BASSO RELIEVOS FIXED IN THE WALLS. Above the door case of the Dining Room, is a most beautiful and precious fragment in marble,

found at Athens in the year 1785, and since transported to England, with many other curious marbles; it represents Jupiter and Minerva receiving the vows and supplications of an Athenian family, and appears, from the dimensions, the style, and beauty of the sculpture, to have formed a part of the frieze of the cell of the Parthenon at Athens, designed by Phidias, and executed by his best scholars. Virgil, in the sixth *Æneid*, has left us a sublime idea of the excellency of sculpture:

“Exaudent alii spirantia mollius æra,

“Credo equidem vivos ducent de marmore vultus.”

The next subject is a sepulchral Basso Relievo of a Warrior with a breast plate, a sword, and a sceptre in his left hand. A similar group was formerly shewn to visitors at the Barberini Palace; it was afterwards removed by order of the Pope to the Vatican, and described there by Winckelman, as Protesilaus taking leave of Laodamia, on his going to Troy, where Homer tells us,

“These own’d as chief Protesilaus the brave,

“Who now lay silent in the gloomy grave;

“The first who boldly touch’d the Trojan shore,

“And dy’d a Phrygian lance with Grecian gore.”

An elegant Basso Relievo found at Athens in the year 1785, Hercules reposing; it was probably a copy of an image of Hercules which was at Eleusis. The letters on the marble furnish us with the name of Timeus, an Heraclian, who dedicated it; but the site, by the mutilation of the inscription, remains unknown to us. Timeus had certainly given or dedicated this image to the tutelar deity of his country.

A Fragment, found at Eleusis in the year 1785, belonged to one of the images of the Eleusinian processions, and probably represented part of the procession of the Calatus, which was the assembly of the High Priests on the election of the Flamines. From this and several other Greek basso relievos in this Collection, we learn that the Athenians employed in their basso relievos a sort of cornice extremely

simple, and handsome, with two pilasters which supported the roof.

A Fragment of an antique marble Door, beautifully carved; it formed a part of a sepulchre of some distinguished Athenian family; and was likewise found in the year 1785.

A Basso Relievo found at Megara in the same year, representing Death; as a farewell, and the deceased as ready for a long journey. It appears that the Greeks frequently employed this or a similar composition in sepulchral basso relievos. The chair with the back to it is curious and elegant, similar to the Thessalian Chair; a dog appears to be sleeping under it. Pausanias has given us a description of a sepulchral picture at Tritia in Achaia, precisely similar to our marble, which might have been a copy of the picture of Nicias, contemporary of Praxiteles.

In the same room is a most interesting Monument in low alto relievo, found in the Acropolis in the same year; it represents a Syren in affliction, for having been excelled by the Muses in singing: she is here represented without wings, to point out more particularly the victory of the Muses, which she is lamenting. The Muses, we are told by Stephanus, *de Urbibus*, deprived the Syrens of their wings; and the city Aphiron or Aphaera in Crete, was so called from that singular circumstance.

Over the Door-case facing the Dining Room, is a Basso Relievo found at Paros in the year 1785. There is a great probability for supposing that this fine image formed part of the frieze belonging to the famous temple of Ceres. It is impossible to conceive any thing more gracefully expressed, than the young woman that is caressing the doves.

A sepulchral Fragment of inimitable Greek sculpture, of Pluto leaning upon a couch, attended by a young cup-bearer:

"Cum jacet in dextrum semisupina latus." OVID.

This marble was likewise brought from Athens; the subject is unique.

A Head of a Bacchante.

A mutilated Basso Relievo, representing a part of the Games of the Circus.

The small Basso Relievo in the angle of the window, was discovered in the ruins of the Temple of Minerva. It seems to offer an idea of horsemanship; and from the testimony of Aristides, who tells us that Theseus excelled in that art, we take him to be the person represented in the present image; and the more so, as in various monuments quoted in the remarks of the basso relievos belonging to the Parthenon, the same hero appears covered with the skin of a lion, precisely as we see him in this monument.

The Picture over the Chimney-piece in the Colonnade Room, by Tintoretto, in his best manner, is very capital; it represents the consecration of a bishop, with the portrait of Paul III. who officiates. The figures are as large as life, and painted with a great deal of character.

In the same room are the following Paintings,—

A Concert of three Flemish Musicians, painted by Jordaens, a scholar of Rubens, but greatly inferior to his master.

A Picture of Christ driving the Sellers from the Temple, by Paul Veronese. It has been left unfinished by the painter; but on the right he has introduced a group of four heads, highly finished, and good portraits of the principal painters of the Venetian School.

Over the other Chimney-piece a Picture of Bacchus and Ariadne, copied by the Chevalier Mengs from the famous original of Guido at Rome; Ariadne is here represented after being abandoned by Theseus,

and Venus is introducing Bacchus to console her for the loss of her ungrateful lover.

Two Portraits of Philip and Isabella of Bourbon, on horseback, whole lengths, brought from Grenada, and painted by Pareja, who from having been Velasquez's slave, and solely employed by him in grinding his colours, became one of his best scholars, and imitated some of the works of Velasquez, so as to be scarcely distinguished from the originals.

A very good whole length by Sir Joshua Reynolds, of the present Right Honourable Sir Richard Worsley, Baronet, dressed in the uniform of the South Hampshire Militia, painted in the year 1774.

An half length Portrait of the present Duke of Richmond, painted when the Duke was at Rome in the year 1750, by the Chevalier Mengs, first Painter to the late King of Spain.

In the centre of the room, a very capital Painting of the Annunciation of the Virgin, by Guercino, painted in the year 1629, and purchased of the Confraternity of the Holy Cross at Reggio. It represents the Virgin kneeling, and in the act of receiving, with surprise and humility, the salutation of the Angel. The Holy Ghost appears in the upper part of the composition, represented as a dove; the angel Gabriel is supported by a cloud, holds in his right hand a beautiful lily, and is pointing to the Virgin with his left. There is preserved in the Library an original letter written by Guercino, in which he describes to the person for whom it was executed, the pains he had taken in painting this picture, and the price he paid for the ultramarine used in finishing the drapery.

A Portrait of Phryné, the mistress of Praxiteles, and a most celebrated courtesan; she is represented as described by Athæneus, on the sea shore unlacing her beautiful hair, and preparing to bathe in the presence of all Greece. This ceremony took place on the festival dedicated to Neptune. Praxiteles chose her as his model of

the statue of Venus, which he made for the Gnidians. In the back ground is a view of Athens, and part of the adjacent country. It was painted at Rome by Mr. Tresham, while studying there.

A very large whole length Portrait of Mr. Kemble the Actor, in the character of Coriolanus, at the hearth of Tullus Aufidius, general of the Volsci, by Mr. Lawrence, Portrait Painter to his Majesty. This picture was so much admired by Mr. Lawrence's friends, that it was at their desire exhibited a few years since in Somerset House, and has been since engraved. It is painted with great spirit and force, and is a very strong likeness of Mr. Kemble.

MARBLES IN THIS APARTMENT. A most beautiful Greek Group of Bacchus leaning on a Genius. Perhaps there does not exist a more perfect work of art, or any imitation of beautiful nature more striking, even to the eye of a common observer, than this charming group, the material parts of which are in good preservation:

"Travitque Bacchus virginis tenuem formam;" Priap. Car. iii. B. 4.

In the pedestal, there is a very fine antique Mask brought from Greece, which must have served as the front part of an antique fountain.

An Herma of Alcibiades of the finest Greek sculpture, discovered in the ruins of the Prytaneum at Athens, in the year 1785. Hermæ are busts on long quadrangular bases, and were originally invented by the Athenians. They were first made to represent Hermes or Mercury, and were designed as guardians of the sepulchres in which they lodged; but afterwards the houses, streets, and porticoes of Athens were adorned with them, and rendered venerable by the multitude of illustrious portraits they contained. Cicero writing to Atticus, mentions these marbles; he shows himself extremely fond of those curiosities, and requests his friend to purchase some for his use.

Upon a half column of Cipoline Greek marble, a small Statue of Venus: several statues of the goddess were clothed. There is on this subject a curious passage in Pliny: that author tells us, that the inhabitants of the island of Côs having the choice of the two statues of Venus, both by Praxiteles, but one clothed and the other naked, gave the preference to the former. The naked figure was afterwards purchased by the Gnidians, and is the very same that became an object of universal admiration. The drapery of our image may frankly be styled a wonder of art. part of the breast and shoulders are uncovered, as is seen in various portraits of that goddess, and among others in the images of *Venus victrix*, represented on the coins of Julius Cæsar.

On a half column of Cipoline marble, a small Statue, which, from the elegance of the attitude, we are inclined to take for a Genius; it is evidently of the Greek school. The Genius of the people of Rome, an image which often occurs on medals, is always half naked, as our own, with a similar garment loosely thrown over the shoulders. It is well known that the genii are distinguished into good and evil; some being like the friendly monitor of Socrates, and others like the fatal messenger of Brutus. The Heathens held that every human being had a particular guardian spirit that watched over his actions: this doctrine seems to have been universally adopted. Every city, every province, every colony had a tutelar genius, which was an object of public worship.

In the centre of the room, a large antique Bull in demi-relievo, weighing more than twenty hundred weight. We may boldly venture to affirm, that in the subject before us the sculptor has carried the imitation of a bull to the highest perfection that can be attained in his art. This admirable monument was found in Magna Grecia, and thence transported to Naples, where it remained some time in the Palace of the Duke Caraffa of Colubrano. Our bull appears prepared for a sacrifice, *Maxima Victima*, according to the expression of Virgil: he is crowned with laurel leaves, has the horns decked with bandelets, or sacred fillets, and a kind of stole

with fringes on his back. The bulls in the triumphal sacrifice expressed on the frieze of the Arch of Titus, are decorated in the same manner. There is reason to think that our marble was one of the embellishments placed on the outside of some ancient temple.

In the pedestal, a sepulchral Monument found at Athens, and in the same place where are deposited the monuments described by Pausanias. Its form is cylindrical, and evidently the fragment of a stella or short column. The name of the deceased is Moschus; we cannot take him for the author of the *Idylliums*, who was contemporary with Bion and Theocritus, in the reign of Ptolemy Philadelphus; the sculpture appears of a remoter date, and the dress of our figure is that of a philosopher; nor can it be meant to represent the Moschus who, according to Strabo, lived before the war of Troy. He shakes hands with a female, perhaps his wife, as in the act of taking an eternal farewell. The boy at his side has the appearance of a domestic.

Another monument, of the same description as the preceding, found at Megara, in which we read two female names in the vocative case, that is *beautiful Onari*, and *Dioclea*, an acclamation common among the ancients, as the learned Mazocchi has shewn at large, in his notes on the Heracleian Plates. In the bass relief we read likewise the name of the deceased, *Cafisior*, according to the Doric dialect used at Megara, instead of *Cefisior*. There is an elegant chair of ivory, upon which sits a beautiful young woman, with a female attendant close to her.

Upon another pedestal of Greek marble, stands a small female statue, dug up from some ruins in the city of Megara; it is a *monolitha*, that is, all of a piece with its basis. Having been found without the head and arms, the deficiency has been supplied by an artist at Rome, as the subject required. The inscription underneath points out a priestess of Diana, of the name Asclepias; and the peculiar form of the characters lead us to trace it to the age of the Antonines, rather towards the third century, than the second. The

style and manner of the sculpture is likewise very indifferent, and shews that in Greece, at that period, the arts were in a total decline. The inscription is in hexameter verses, and the meaning as follows:
I am here worshipping the toxophilite virgin Latona, or Diana Orthosia, all around the walls of the city. I am the priestess Asclepias, born of Sinctimenos, who descended of Esculapius. My most revered mother, Nicephoris, was likewise of an illustrious race. My good parents brought me up for the priesthood of this Deity, and the senate and people confirmed their choice by a decree.

Upon a half column of gray Egyptian granite, an antique Statue. This graceful figure gives room for two opinions equally plausible. It may be taken for the Genius of Hercules, from the attributes belonging to him; we find in various monuments, and particularly in some of the paintings of Herculaneum, the genii of different deities represented in the same manner. It might likewise be conceived as an image of Love, expressing his victory over the son of Alcmena. The peculiarity of his attitude seems to enforce this idea; for the singular manner in which the lion's skin hangs over his shoulders, and the club is placed on his head, gives those attributes the appearance of trophies.

A fine Herma of Sophocles, companion to the Alcibiades, and found at the same time and place, as appears by the inscription. Athæneus tells us, that Sophocles displayed his poetical talents as early as in the eighteenth year of his age; and Valerius Maximus affirms, that he had lived almost a full century when he composed the tragedy of *Œdipus Coloneus*. He wrote an hundred and twenty plays, of which we have but seven left. Ovid, in his fifteenth Elegy of the first book of Love, after bestowing encomiums on Homer, Hesiod, and Callimachus, says, the tragedies of Sophocles will eternize the splendour of his fame.

A half figure of a Muse, which was much admired when in the Collection of the late Earl of Besborough, at Roehampton, on account of the drapery, which is very beautiful. It stands upon a modern

pedestal of white marble, in which is introduced a very elegant Greek bass relief of three figures dancing.

A Greek Head of Niobe, stands on an half column of Egyptian granite.

Upon the other half column of the same granite, a fine bust of Achilles, found in the highest preservation at Ostia, in the year 1787. The Duke of Nemi, the late Pope's nephew, had a similar head, which formerly belonged to Marchese Luccatelli. The hero appears bewailing his captive Briseis, taken from him by Agamemnon:

" Achilles heard, with grief and rage oppress'd,
" His heart swell'd high, and labour'd in his breast."

On a Table of Scagliola, an Herma of Attilius Regulus ; this effigy was evidently meant to propagate the story of the racking tortures with which it is commonly said that Regulus was put to death. The lineaments are curious ; they point out a gloomy resolution, and forcibly express the cruel heroism with which Attilius, as we find in Horace, unmoved by the solicitations and prayers of his friends and nearest relations, devoted himself for his country :

" Fertur pudicæ conjugis osculum,
" Parvosque natos, ut capitis minor,
" A se removisse." HOR.

The same expressive countenance appears upon a gem belonging to Prince Borghese, with the addition of a nail, which is thought to allude to the ideal torments of our Consul.

Under the Table, a Fragment of two small Feet, part of a statue of a Cupid, or Boy, of fine Greek sculpture ; it was found in Syria in the year 1785.

Upon the other Table, an Hermaracles, or Term of Hercules, of fine Greek sculpture, with the Olympic crown of wild olive, which, from the corrosions on the marble, can scarcely be distinguished from the lion's skin.

Under the Table, two Feet of a Statue of Isis, of black basalt, which were found in Alexandria.

Upon a half column of beautiful Egyptian granite, a fine Head of Demosthenes. This truly interesting portrait is similar in every respect to a head of that sublime orator, in intaglio, found at Paros, during a visit made to that island in May, 1786.

Upon the other Egyptian half column, a Head of Venus.

A very fine Bust of the Emperor Caracalla, son of Severus, equal to his father in deceit, but not in talents. The foolish mimic of Alexander, not being able to imitate his virtues, he affected to copy the natural defects, of that hero; the rising in his shoulder, and the bending of the head, is to be observed in all the busts of him. He was killed near Edessa, in the twenty-ninth year of his age, A. D. 217. I am obliged to my accomplished friend Mr. Townley, for this portrait.

A very fine colossal Head of Venus; it came from Greece originally, and appears to have been the head of a colossal statue of the goddess. The ears are pierced, and were probably ornamented with pearl ear-rings. This head was also in Mr. Townley's choice Collection of marbles.

The Closet of the Colonnade Room contains a Collection of small antique Busts and Heads, brought principally from Athens.

Upon the Shelves: A small Herma of Pherecydes, who first asserted the immortality of the soul, and was Pythagoras's master. On his tomb was the following inscription:

"Of wisdom I comprise the utmost bound:

"Who further would be satisfied must sound

"Pythagoras, of Greeks the most renown'd." ÆLIAN. iv. 28.

A small Term of Hermachus, a scholar of Epicurus. Laertius says he was the son of a poor father, and from the beginning applied himself to oratory, that he was a man truly illustrious, and that he died at Lysias, greatly lamented.

A small Term of Telesphorus. He was venerated by the ancients as the son of Esculapius, and the God of Convalescence.

A small Herma of Mercury.

A small Bust of Venus.

A small Term of Hercules.

A small Herma of Jupiter Olympius.

A small Herma of Sappho. Ovid, in his fifteenth Epistle, informs us that Sappho was not handsome, or tall, but of a brown complexion, with very lively and brilliant eyes. Salvini has left us a Latin inscription, translated from a Greek one, upon an image of her, which was erected at Pergamos.

“ Fœmineos cantus superavi mascula Sappho
“ Quantum hominum vicit carmina Mœonides.”

A small antique Statue of Hygeia.

An Herma of Cybele with the turret.

A Bust of Hercules.

The Bust of a young Satyr.

An Herma of a Faun crowned with pine leaves.

A small antique Image of Egyptian basalt, of a Cercopithecus, or tailed monkey, covered with the skin of another animal, like a pallium.

A curious marble Beard, which was found in an excavation made among some of the numerous ruins, which Athens still contains. It has a groove on the back, and was evidently meant to be fixed to some statue.

A Fragment of a Sphinx, in oriental alabaster.

Four small Columns of serpentine Egyptian marble.

A small Column of breccia d'Egipto.

The above small specimens of Grecian sculpture were much prized by the ancients, and are extremely rare in themselves.

The opposite Closet contains the following bass reliefs and heads, chiefly fragments, collected in different parts of the Levant.

A Horseman with a helmet on his head, and in the back ground his name is inscribed, with that of his father, and country, as was usual among the Athenians.

A Bass Relief of Telephus, son of Hercules; a hind is represented on the chair.

A curious and valuable Basso Relievo of Cecrops and his three daughters, found in the wall of the Acropolis at Athens.

A Fragment of one of the annual processions at Megara.

A sepulchral Fragment in basso relievo, with the name of the deceased, Charion.

A Head in basso relievo, of a Mask of Mars; it is the top of an antique sarcophagus of some soldier, and was found in the ruins of Tusculum, Cicero's villa, in 1788.

A Basso Relievo of Diana and her Hind, of old Greek sculpture. It was found near Athens, on the spot where Diana Agrotera (the huntress) had a temple.

A small Fragment of Diana.

A Head of a Lion, which ornamented the Doric portico still existing at Athens, and served as a spout to carry off the water from the roofs.

A small sepulchral Basso Relievo of Cybele.

An antique Basso Relievo of the three Graces. The subject is rare; it was found near Rome.

A small Head in basso relievo, of Marcus Claudius Marcellus, son of Octavia; he died not without suspicion of being poisoned by order of Livia:

“Egregium forma juvenem et fulgentibus armis,
“Sed frons *lata parum* et *dejecto* lumine vultu.” VIRG.

This head had been placed in the Arch of Trajan, which formerly stood in the Corso at Rome, and is similar to a bronze in the Collection of the King of Naples, at Portici.

A Bust in bass relief of Anacreon, with the diadem, similar to the medal of that elegant and luxurious poet, struck at Teos in Ionia, his native country. This valuable portrait was brought from Athens, where, Pausanias informs us, the Athenians had erected his statue, and placed it next to that of Pericles. Horace beautifully describes in a few words, the merit of this celebrated person,

“Nec, si quid olim lusit Anacreon,
“Delevit ætas.” HOR. lib. iv. Car. 9.

A Basso Relievo in terra cotta, representing a rural festival, in which three women and a young man wash the statue of the God

Terminus. This ceremony of washing images was common among the ancients, and we know with what pomp they celebrated the festival of washing the image of Cybele, in the river Almo near Pessinus, a city of Phrygia.

Another Fragment in terra cotta, of Pisistratus ; he is here represented in a car, returning to Athens with Phya. Heralds preceded him, addressing themselves to the people in these terms, " Give a kind reception, O Athenians, to Pisistratus, who is so much honoured above all other men by Minerva, that she herself condescends to bring him back to the citadel."

An antique Painting cut from the wall of a temple in Adrian's villa near Tivoli, representing the sea deity Glaucus making love to the nymph Scylla, who is standing on the sea shore. The painter seems to have chosen for his subject that period of time, when Glaucus is reproaching the nymph for her want of affection, so elegantly expressed by Ovid:

" Quid tamen hæc species, quid displacuisse marinis,
" Quid juvat esse deum, si tu non tangeris istis!"

Pass through the Picture Cabinet into the Drawing Room, which is elegantly furnished with large pier and chimney glasses, and Gobelin's tapestry. The Ceiling represents the Seasons and Elements, and in the centre is a fine figure in plaster of Aurora, which came from Rome.

A large Landscape by Claude, a view in Italy ; the back ground is extremely beautiful.

A very high finished Landscape, with cattle, figures, &c. by Teniers, who appears in this composition to have studied nature in every shape.

Its companion, a view in Italy on the banks of the Tyber, with a country house, picturesquely situated ; painted by Gaspar Poussin, in his very best manner.

The Portrait of the celebrated Nun, which was so much admired in the Borghese Palace at Rome. By Titian.

A Head of Lady Essex, married afterwards to the Earl of Somerset; she was concerned with her husband in poisoning Sir Thomas Overbury, for which she was imprisoned, but afterwards pardoned by James I. Painted by F. Zuccherò.

A Head of a Flemish Lady, portrait unknown, by C. Janssen.

The Picture over the Door is attributed to Leonardo da Vinci. It represents the Saviour of the world, a half figure, holding in one hand a globe, and giving his benediction with the other.

A Storm, by Vernet, a very high finished picture of that master, in which he has introduced the fanale or light-house off Genoa, a passage boat driving against the rocks, in which are several passengers endeavouring to land, and some of them appear wounded by the falling of one of the masts.

Joseph holding an infant Christ in his arms, a very fine and valuable performance of Baroccio. This picture has been generally attributed to the pencil of Titian.

A very fine and scarce Head of Alexander VI. by Titian. It came from Grenada in Spain, the Pope's native country. The epitaph written by Sannazarius well describes his character:

“ Fortasse nescis cujus hic tumulus siet,
 “ Adsta, viator, ni piget.
 “ Titulam, quam Alexandri vides, haud illius
 “ Magni est, sed hujus, qui modo
 “ Libidinosa sanguinis captus siti,
 “ Tot civitates inclitas,
 “ Tot regna vertit, tot duces letho dedit,
 “ Natos ut impleat suos.
 “ Orbem rapinis, ferro, et igne funditus,
 “ Vastavit, hausit, eruit:
 “ Humana jura, nec minus cœlestia,

" Ipsosque sustulit Deos :
 " Ut scilicet liceret, huc scelus, Patri
 " Natæ sinum permingere,
 " Nec execrandis abstinere nuptiis
 " Timore sublato semel."

PICTURE CABINET. The Bath of Diana. Actæon having lost his way, discovers the elegant grotto where Diana and her nymphs were bathing. The goddess points him out to her attendants, who are frightened, and endeavouring to cover themselves; Titian has finely expressed the anger and confusion which this accidental discovery produced.

The Circumcision of our Saviour, by Benevenuto Garafolo. In this charming picture, the painter has introduced the Virgin, who cannot prevail on herself to hold the young Jesus during the operation, but has delivered him to a woman for that purpose. Behind the high priest, St. Joseph and the Virgin are distinguished by the glories round their heads; the rest of the composition is composed of several figures finely grouped, and painted in Raphael's very best manner. The temple of Jerusalem fills up the back ground. This picture was lately in Prince Borghese's Palace at Rome, where it was held in the highest estimation.

The Martyrdom of St. Stephen. Domenichino in this picture appears to have chosen the moment when the Saint, kneeling, and looking up to heaven, cries out, " I see the heavens open, and the Son of Man seated on the right hand of God." Saul is sitting on the ground guarding the clothes of those who are stoning St. Stephen. The expression and attitude of Saul are admirably expressed.

A small Cabinet Picture, in which Berghem has introduced himself as a sportsman returned from the field, with his dog (which is beautifully painted), and the game he has killed. This picture was in the Orleans Collection.

An upright Landscape by Teniers, with figures and cattle.

The Petits Jardiniers, as it was called in the Palais Royal, being two of Rubens's children, painted by himself; the wreath of flowers encircling the portraits of the children was painted by Mario da Fiori.

The infant Jesus caressing St. John, by Vandyke. There is a good print from this picture.

A Head of old Titian, by Pietro Vecchia.

A very beautiful small Cabinet Picture by Domenichino; the Virgin holding the infant Jesus, a *chef-d'œuvre*.

Adam and Eve driven out of Paradise by the Angel. It is painted by Andria Schiavone, a native of Dalmatia, and a pupil of Tintoretto.

The Descent from the Cross, by Tintoretto; this picture was in the Orleans Collection.

A beautiful Head of a Madonna, by Carlo Dolci; the works of this master are easily distinguished by the peculiar delicacy with which he finished all his compositions.

Over the Door, a Portrait of a young Lady, by Greuze, first painter to the late King of France. He has represented the lady in a very beautiful attitude, sitting obliquely in a chair of Gobelin tapestry; she is contemplating on a love letter which has fixed her attention so strongly, that she has neglected to dress herself. This picture was in the royal Collection, and much admired there.

An upright Landscape, in which Salvator Rosa has introduced a favourite tree, a river, with two monks reading and angling on the banks of it.

Four young female Heads by Titian, supposed to be the daughters of some Venetian nobleman.

A view of a Castle and a Water-fall in the Tyrol, by Ruysdael. It is a high finished landscape of the master.

Venus and Cupid, by Correggio. Venus appears pleased with Cupid for having extracted a thorn from her foot. This is a beautiful composition, in which the painter has displayed elegance of taste, with inexpressible grace. It was formerly in the Collection of a nobleman at Parma.

A Cabinet Picture, on copper, by Albano, representing a Holy Family; two angels are kneeling before Jesus, who holds a small cross, and is stooping to take a basket of flowers presented to him by angels. There are some angels in the clouds supporting baskets of flowers, and others gathering dates from a palm tree. The landscape is rich and beautiful.

St. Jerome. In this Picture, Salvator Rosa has represented the Saint in the desert, kneeling before a crucifix, and on one side a death's head.

Venus and Cupid, by the Chevalier Vander-werf; as high a finished painting of the master as exists.

Two beautiful inlaid mahogany Cabinets, containing specimens of Natural History, Gems, antique Bronzes, old and modern Drawings, a list of which is given in the Appendix.

Upon a Table, a magnificent and superb Specimen of Rock Crystal of the clearest and most brilliant kind, having within it crystallized chlorite, ochreous iron ore, prismatic colours, and other beautiful appearances, presumed to be the first specimen known of the species. It was found at Madagascar, and sent as a present by the governor of that island to Monsieur de Calonne, when minister of France. After his death, it was sold at his sale for rather less than a hundred pounds, though he refused five hundred pounds for it, a short time previous to his decease.

VESTIBULE. The Chastity of Joseph, by Albano. The Painter has chosen that moment of time when the criminal passion of the wife of Potiphar assails the virtue and modesty of Joseph. She is represented sitting on an elegant bed, and, in a confusion that well displays the agitation of her mind, makes every effort in her power to hold the young Hebrew, who is endeavouring to flee from her, while she caught him by his garment, saying, "lie with me," and "he left his garment in her hand, and fled." This picture had long been admired at Venice, in the Moncenigo family, from whom it was purchased previous to the French revolution. On its passage to England it was captured, and carried into Malaga, where, by means of a Swedish merchant, it was recovered, and sent home in a neutral vessel.

A modern Portrait of the Right Honourable Sir Richard Worsley, Baronet, painted by Mr. Stroëhling, a native of Germany, and Painter to the late Emperor Paul, and the present King of Prussia. It is in the costume of a Greek Philosopher, sitting in one of the Greek chairs which were bought at Rome, and described in the first page of this Catalogue.

Over the Library Door; a high finished Portrait of Queen Mary, by Sir Antonio More. Lord Orford observes, that Philip the Second sent the Chevalier More into England, for the purpose of drawing the portrait of his intended spouse, Queen Mary, and from the resemblance of her Majesty in this fine painting, it is probably the identical picture. The features are those of the Queen, but somewhat softened, as would naturally be the case, where the painter would of course wish to take a flattering likeness upon such an occasion. The queen was so much satisfied with its execution, that she gave the painter a gold chain, and allowed him a pension of an hundred pounds a year.

The Descent from the Cross. This large picture was painted by Daniel da Volterra, who finished it about the year 1550; he was nevertheless assisted in the outlines and figure of Christ, by Michael

Angelo. Vasari informs us that this picture immortalized the fame of Daniel da Volterra. It represents Christ taken down from the Cross by Joseph, Nicodemus, and other disciples; and the Virgin in a swoon, supported by Mary Magdalen, and the other Mary. It is an admirable work, disposed with great skill, judgment, grace, and expression; and according to the opinion of Nicolo Poussin, who was an excellent judge, the Transfiguration by Raphael, the Communion of Domenichino, and the Descent from the Cross, by Volterra, were the three most capital pictures in the world. It was painted for a chapel belonging to the Trinità di Monte, at Rome, where it was afterwards copied in fresco, and the original picture given by the monks of that convent to Cardinal Grimani, at that time Viceroy of Naples; he sent it to Venice, where it remained in the Grimani Palace, at Santa Maria Famosa, till it was purchased a few days previous to the French Revolution. The picture was four years secreted in Greece, and on its passage to England it was taken and carried into Malaga, where the French commissary, finding it too large to be conveyed to France, ordered it to be sold; it was purchased by some friars for the high altar of their church, but upon finding it much too large for the situation, it was again disposed of to an agent who was employed to recover it, which he did for about two hundred and fifty pounds.

The Portrait of an Earl of Essex, by Sir Antonio More;—a companion to the abovementioned Portrait of Queen Mary. These perfect paintings were sold by order of Cromwell, with the remainder of the fine Collection of Charles I. They were conveyed to Paris, where they remained secreted during the whole period of the late revolution.

The Centaur Nessus carrying off Dejanira. Hercules returning victorious with Dejanira, whom he had lately married, entrusts her to the care of Nessus to bear her across the Evenus, then overflowed. The Centaur becomes enamoured, and seeing Hercules on the opposite bank, attempts to carry her off; the hero, struck with the perfidy of the Centaur, pierces him through the heart with a poisoned arrow.

This picture is painted by Paduanino; the composition does him great credit, and is such as the Caracci's made in their Bolognese manner, and the colouring is almost equal to any of the works of Titian.

The toilet of Venus, by Annibale Caracci. The portrait is said to be that of one of his mistresses. It was in the Orleans Collection of Italian paintings, sold by private contract in December 1798.

A half length Portrait of Roxalana, a Venetian, in the Georgian dress. After having lived several years with Soliman II. he married her, and sent to the Doge of Venice for a painter to take her portrait. Gentili Bellino was accordingly dispatched to Constantinople and painted this picture there; she died in 1561.

The Adoration of the Shepherds, by Tintoretto. The principal group consists of the Virgin in adoration close to the infant Jesus, whom St. Joseph shews to the Shepherds; their attitudes are pleasing, and varied; one of the Shepherds is bringing an offering to our Saviour. The composition of this picture is good, and the colouring and preservation excellent.

Susannah and the Elders. Susannah, who appears to have just left the bath, is seated near the bason of a fountain, arranging her hair. On the left of the picture is an alley of trees, where the two Elders are looking at her over a balustrade. The picture is painted by Guercino, but not in his best manner.

On the Great Staircase, a very fine Cast of the Belvidere Apollo, taken from a mould by Albagini, in the year 1788. The original is the most celebrated work that Rome could boast, or, perhaps, antiquity ever produced. It was found in the neighbourhood of Antium, the present Nettuno, and was probably brought from Greece, as the marble is of that country. By this statue we are enabled to judge of the sublime style of the Greeks in sculpture; and it is probable that it was the production of the period from the time of Pericles and Phidias, to that of Alexander and Lysippus. It displays a supreme degree of

strength and agility, the one contributing to make the deity appear grand, and the other beautiful. It has been justly remarked by the Abbé Lanzi, that the characteristic of the Greek style consists in a happy union of the grand and beautiful. A certain grandeur which suits every beauty, and a certain beauty which combines with every thing grand. The character of the head, the seat of all ideal beauty and greatness, is a master-piece of art, creating an ideal beauty far surpassing any we behold in nature; so much so, that on viewing the Apollo, we are led to exclaim with Petrarch, "from what part of heaven, or from what idea hath the Pattern descended?"

A very fine Cast of the Venus di Medicis. It was given to the Earl of Burlington when at Florence, by the Grand Duke of Tuscany. Both these casts have been bronzed over with a composition which was obtained from Paris, and which has a very good effect.

In the angles of the doors, a Bust of Cicero by Hewetson, copied from that which was in the Palace Matteo, and which was found with the name on it.

A Term of Homer, copied from the original head in Mr. Townley's select Collection of marbles.

THE LIBRARY. A very capital Picture by Titian, representing the Pilgrims at Emaus, or Christ sitting at table with Cleofas and Lucas, painted on pannel, four feet ten inches in height, by about seven feet, French, in breadth. Ridolfi, in his *Maraviglia delle Arte*, mentions it among the chef-d'œuvres of Titian. Nothing less than a most violent revolution could have thrown an object of such high importance into the hands of an individual; it was placed over the door of the Sala d'Oro in the Ducal Palace, and was made a present of by the provisional Government of Venice to the French Republic. In this picture, what a skilful mixture of simplicity, greatness, and superlative gentleness is displayed in the countenance of our Lord! The pathetic admonition seems to flow from his lips: what profound reverence is seen in the pilgrim on the right! and

with what judgment has the painter united the fine form of his head, and his white beard, to give him that sapient and venerable air, which ought to render his action more instructive, and invite the beholder to adore like him, the divine Saviour of mankind. The pilgrim on the left, still filled with surprise and admiration, seems by his looks strongly fixed on Christ, as if he would penetrate the mystery that confounds him. His expression, his movement, become more striking by the ingenious contrast of the simple heedfulness of the host, quietly standing to contemplate him. The little page, too young to be susceptible of reflexion, casts an unconcerned look upon the scene before him.

A Picture of a Spanish Peasant Girl, by Velasquez. She is represented kneeling, and pouring water from a copper kettle into a cistern of the same metal ; a turkey and a goose are waiting to drink out of the cistern ; near it is a land tortoise. This picture, which has been lately brought from Spain, was probably painted for Philip IV. soon after Velasquez's return from Italy, where he had greatly improved his style and manner. The composition is remarkable for a strong impression, for a freedom of pencil, for a spirited touch, and in short, it possesses such a tone of colour as almost equals nature itself.

The Persian Sybil, by Benedetto Gennari. This picture has been frequently attributed to the pencil of Guercino, but the Collector knowing it to be by his scholar, wishes to do justice to the merit of an artist so worthy of his master.

A small whole length Portrait, by Vandyke, of Philip Earl of Pembroke, Lord Chamberlain in the reign of Charles I. and uncle to Lady Worsley, the wife of the first Sir Robert Worsley, Baronet.

A very curious small Picture of Edward VI. by Holbein, on pannel. He is represented very young ; at the bottom of the portrait are several lines, all in capitals, subscribed, *Ricardi Mori Carmina.*

A beautiful Head, Portrait of a Nobleman of the Medici family; by Carlo Dolci. This picture was procured from Florence.

St. John watching the Infant Christ, who is asleep. It is painted by Guido, and was lately brought from the Colonna Gallery at Rome, where it was much admired.

A Portrait of Hobbs of Malmsbury, by Vandyke; painted in his very best manner.

A most perfect and enchanting Picture of a Spanish Shepherd Boy, playing on a pipe. The two goats near the lad are inimitable; and the beauty, truth, and perfection of the whole, renders it the masterpiece of Velasquez's studies. This picture and its companion, the Spanish peasant girl beforementioned, were in the royal apartments at Madrid, and not long since brought from thence by a younger brother of Bonaparte.

A Portrait of Sir Henry Neville, on pannel, by Cornelius Janssen. He was ambassador from Queen Elizabeth to the court of France, and father to Lady Worsley, the wife of the first Sir Richard Worsley, Baronet.

Charles Brandon Duke of Suffolk; and the Queen dowager of France, widow of Louis XII. and afterwards married to the Duke of Suffolk. At the bottom of the picture are the well known lines:

“ Cloth of Gold do not despise,
 “ Though thou art match'd to Cloth of Frieze;
 “ Cloth of Frieze be not too bold,
 “ Though thou art match'd to Cloth of Gold.”

These curious portraits were painted by John de Mabeuse, whose manner appears dry, stiff, and rather laboured.

In the Centre of the Library, over the Bookcases, a Portrait of Henry VIII. on thick pannel, by Holbein. The late Lord Orford

thought this the best likeness he had ever seen of that king. It was given by Henry to Sir James Worsley, Knight, governor of the Isle of Wight, after a visit the king paid him at Appuldurcombe, then a priory.

A Head, by Raphael, on pannel, of Ambrosio Caradosso, Engraver to Pope Julius II. and a friend of the Painter. He holds a ring in his hand, and seems to be meditating on his profession. This celebrated artist cut upon a diamond, the four doctors of the church, in intaglio, which, Tommaso Garzon informs us, was purchased by the same Pope for forty thousand Roman crowns.

The Portrait of Lady Worsley, wife of Sir Richard Worsley, Baronet. Painted on pannel, by Cornelius Janssen.

The Ceiling of the Library is circular, and the stucco work remarkably well executed by some Italians who came from Rome. In the centre is the fall of Icarus, by Barber, a pupil of Cipriani. He has introduced in the circle the Heads of Apollo, Homer, Sappho, and Milton, together with four elegant figures copied from some ancient paintings of Herculaneum.

In eight Elbow Library Chairs, with antique urn backs, are Heads of Homer, Aratus, Julius Cæsar, Seneca, Shakspeare, Milton, Lock, and Pope, copied from the antique. The bookcases are elegant, and contain a select Collection of Books, of which there is a catalogue in the Room.

THE BREAKFAST ROOM. Over the chimney-piece a capital Landscape by the Chevalier Vander-werf, of a ferry boat with passengers crossing the Tyber, near the ruins of a temple. The painter has judiciously introduced a cow drinking, which is truly beautiful.

An elegant Figure of Cupid stretching his bow; by Albano. This Picture is painted with great truth, and was formerly in the Borghese Palace at Rome, where it was much admired.

Over a fine Florentine Cabinet of inlaid precious stones, and marbles, a view of Aqua Pendente and the neighbouring mountains, extremely beautiful. The Landscape by Gaspar, and the figures by Nicolo Poussin.

A Young Bacchus, with a bowl of wine in his hand. In the Anthologia he is called the Laugher; and Athæneus says, that wine obliged the most serious to laugh:

"Cura fugit multo diliceturque mero,
"Tunc venient risus."

OVID.

On the frame are the following lines:

"See! See! the jolly God appears,
"His hand a mighty goblet bears,
"With sparkling wine full charg'd it flows,
"The sovereign cure of human woes." ANAC. Ode iv.

This picture was painted by Murillo, and brought from Grenada.

Judith attended by a Slave, with the Head of Holophernes in her right hand; painted by Giorgone of Castel Franco. Judith appears pleased that God had given her sufficient resolution for the undertaking, and that he had deprived her for that moment of the natural timidity of the fair sex.

A Picture of the Virgin, our Saviour, and St. Catharine, by Murillo; but painted so much in the style of Vandyke, that it might be taken for a work of his. It was purchased at Seville.

A Boy playing with a dog, by John Weeninx.

The Head of the Earl of Southampton, the friend of Essex; by Vandyke.

A curious Picture by Murillo. It represents Cleopatra applying the asp to her breast. It was presented to the owner of the present Collection, by a nobleman of Grenada, in the year 1783, in whose

family it had been for more than a century. It is a beautiful composition, but the colouring is unfortunately a little too dark. On viewing it one cannot help applying the lines in Shakspeare's Play of Antony and Cleopatra, Act V. Scene VI.

"Peace! peace!

"Dost thou not see my baby at my breast,

"That sucks its nurse asleep?"

The bite of the species of serpent called Phyas is said to be followed by a tranquil lassitude and sleeping. Nicander says, those who are bitten by it die in delightful transport; this induced Cleopatra to apply it to her bosom, that she might end her voluptuous life by a voluptuous death. I am obliged to my learned friend Doctor Moseley for this interesting remark. Mr. Tissot likewise observes, that the poison introduced into a wound by the asp, renders the patient lethargic.

Two small beautiful Landscapes, with figures and cattle, by Berghem.

The Head of a Philosopher by Moroni, of Verona, who Titian allowed to take stronger likenesses of his friends than himself, and for that reason recommended him as the best Venetian portrait painter.

A very curious Picture by old Vandervelte, of the Ship Sovereign Royal, together with a Portrait of her builder, Sir Phineas Pette. This vessel was built at Woolwich, in the reign of Charles the First, and was the largest that had ever been launched, being above sixteen hundred tons burthen, and carrying one hundred and twenty-six guns. From the superbness of her gildings, and the havock she made in their fleet, the Dutch used to call her the *Golden Devil*.

Sir Phinias Pette was a famous ship-builder, in the reigns of James and Charles the First, and entertained the latter Monarch and

his Queen, on board the Sovereign Royal, when lying off Rochester, in 1637. In the *Archæologia*, it is said that this picture was painted by a Dutchman who resided at Rochester. A pair of compasses are introduced in one part of it, with the legs bent so as to form the initial letters P. P.

THE STUDY. Three large mahogany bookcases, filled with books and manuscripts.

In a mahogany case, a beautiful Picture of Jupiter and Antiope, painted by Annibale Carracci.

A very high finished Picture by Ostade, of the Alchymist trying to make gold.

A small picture of five Bacchanalian Boys, playing with a leopard, painted by Cornelius Schut, pupil to Rubens, whom he equalled in fertility of invention, but not in correctness.

Upon a moveable easel, a capital Landscape, four feet six inches wide, by three feet eight inches deep, painted by Claude, for Pope Urban the Eighth, at Rome, in the year 1669. It was afterwards engraved by Le Bas, by order of the late King of France, in whose Collection it was last, and called *le Recompense du Village*. The fore ground of this picture is richly adorned with figures and cattle, as highly finished as any of the best paintings of Annibale Carracci. On the right hand of the picture, under a group of trees, are about ten figures; on the left of it fifteen more, and in the centre, a man and woman dancing. The groupes of trees are of the most exquisite forms, and the most charming variety; in the distance is a castle, and a river running through the whole width of this enchanting landscape, which for beauty, execution, colouring, figures, and air far surpasses every other composition of this great and admired master.

A beautiful Cabinet Picture, in which the Virgin is represented drawing a thin veil from off the infant Christ, while sleeping in a cradle of an antique form, covered with white drapery; an angel is in the fore ground, while a second is holding a wreath of flowers over the infant. On the other side is a fine character of an old Shepherd, Elizabeth, &c. This picture is painted by Parmegiano, but very much in Correggio's manner.

A beautiful specimen of which the origin is uncertain
 It was found in the same place as the other fossils
 and is of the same size and shape. It is a small
 shell, and is of the same color as the other fossils.
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A LIST OF THE PAINTERS

WHOSE PICTURES ARE DESCRIBED IN THIS CATALOGUE,

WITH THEIR BIRTH AND DEATH.

- ZUCCARELLI**, born 1702, died 1788.
 Tresham, Royal Academician, studied at Rome, still living.
 Giacomo Bassan, died 1592, aged 82.
 Ghisolfi, born at Milan, died 1683, aged 60.
 Zoffani, still living.
 Tintoretto, born at Venice, died 1594, aged 82.
 Jacob Jordaens, born at Antwerp, died 1678, aged 84.
 Paul Veronese, died 1588, aged 58.
 Chevalier Mengs, born in Saxony, died 1779, aged 51.
 Juan de Pareja, born in the West Indies, died 1670, aged 60.
 Sir Joshua Reynolds, died 1792, aged 69.
 Guercino, died 1666, aged 76.
 Mr. Lawrence, Portrait Painter to the King, still living.
 Claude Lorraine, died 1682, aged 82.
 Teniers, died 1694, aged 84.
 Gaspar Poussin, died 1663, aged 63.
 Titian, died 1576, aged 96.
 Frederigo Zuccherro, died 1609, aged 66.
 Leonardo da Vinci, died 1520, aged 75.
 Vernet, died 1786, aged 77.
 Baroccio, died 1612, aged 84.
 Benevenuto Garafolo, died 1559, aged 78.
 Domenichino, died 1641, aged 60.
 Berghem, died 1683, aged 59.
 Rubens, died 1640, aged 63.
 Verelst, Simon, died 1710, aged 46.
 Rembrandt, died 1674, aged 68.
 Vandyke, died in 1641, aged 42.
 Pietro da Vecchia, died 1678, aged 73.
 Andrea Schiavone, born in Dalmatia.

Albano, died 1660, aged 82.
 Carlo Dolci, died 1686, aged 70.
 Greuze, still living.
 Ruysdael, died 1681, aged 45.
 Correggio, died 1534, aged 40.
 Salvator Rosa, died 1673, aged 59.
 Chevalier Vander-werf, died 1727, aged 68.
 E. Stroëhling, Portrait Painter to the late Emperor Paul, still living.
 Sir Antonio More, born at Utrecht, died 1575, aged 56.
 Michael Angelo, died 1564, aged 90.
 Daniel da Volterra, died 1566, aged 57.
 Paduanino, died 1596, aged 57.
 Annibale Carracci, died 1609, aged 49.
 Gentili Bellino, died 1501, aged 80.
 Barber, a pupil of Cipriani, died lately.
 Velasquez, died 1660, aged 66.
 Holbein, died 1556, aged 56.
 Guido, died 1642, aged 68.
 Cornelius Janssen, died 1665.
 John de Mabeuse, died 1562, aged 63.
 Raphael, died 1520, aged 37.
 Nicolo Poussin, died 1665, aged 71.
 Murillo, died 1685, aged 72.
 Giorgone, died 1511, aged 33.
 Weeninx, died 1719, aged 75.
 Moroni, died 1578, aged 50.
 The elder Vandervelte, died 1693, aged 83.
 Adrian Ostade, born 1610, died 1685.
 Cornelius Schut, born 1590.
 Hobbima, born 1611.
 Parmegiano, born at Parma 1504, died 1540.

A P P E N D I X.

APPENDIX



A LIST OF PICTURES,
DRAWINGS, GEMS, AND OTHER CURIOSITIES,
IN APPULDURCOMBE HOUSE.

PICTURES.

Virgin, our Saviour, and St. John	- - - -	RAPHAEL.
St. Bruno	- - - -	ANDREA SACCHI.
Adam and Eve driven from Paradise	- - -	ANDREA SCHIAVONE.
Fauns and Nymphs.	- - - -	RUBENS.
Five small Bacchanalian Boys leading a beautiful Tiger		DITTO.
Persius and Andromeda	- - - -	CAVALIER LIBARI.
De Wit, with his Wife and Children	- - -	TERBERG.
Four naked Women dancing before a Gentleman		CAV. VANDER-WERF.
Large Landscape, Nymphs gathering flowers in a Wood		POUSSIN.
A Nativity, with a Wreath of Flowers	- - -	CARLO MARATTI.
A dead Christ	- - - -	ANNIBALE CARRACCI.
A Landscape	- - - -	TITIAN.
Ditto.	- - - -	CAMPAGNOLA.
Boys playing in a Wood	- - - -	ALBANO.
Two Philosophers, or Doctors of the Church	- -	SANTI DE TITO.
Hercules and Omphale	- - - -	PIETRO DI CORTONA.
A Spanish Entertainment	- - - -	PALEMEDES.
A Landscape with Goats and Satyrs	- - -	ZUCCARELLI.
A small Landscape with Figures	- - -	DITTO.
The Companion	- - - -	DITTO.
Roman Ruins	- - - -	GHISOLFI.
A small Landscape	- - - -	GASPAR POUSSIN.
A Herdsman with Cattle	- - - -	C. ROSA.
The Companion	- - - -	DITTO.
A Landscape, Evening	- - - -	WRIGHT.

COPIES.

Large Picture, of Daniel in the Lion's Den	-	-	-	HAMILTON.
A Holy Family, from Capo di Monte	-	-	-	ROSA.
A Boy holding a Bird-cage	-	-	-	DITTO.
Diana and Acteon, after Titian	-	-	-	DITTO.
St. Catharine and the Virgin, after Correggio	-	-		DITTO.
A Magdalen.	-	-	-	DITTO.
An Infant Christ sleeping, from Capo di Monte	-	-		DITTO.
Head of St. Francis.	-	-	-	DITTO.
A Danae, after Titian	-	-	-	DITTO.

DRAWINGS.

A View of Venice.
 St. Mark's Place, Ditto.
 St. Paul's Place, Ditto.
 The Canale, Riva di Biaggio, Ditto.
 The Procession on the Ascension Day, Ditto.
 A View of the Custom House, Ditto.
 A View of the great Square at Padua.
 A View of part of the Colosseum at Rome.
 The Temple of the Sun and Moon, Ditto.
 The Porta St. Lorenzo, Ditto.
 The Claudian Aqueduct.
 The Temple of Minerva Medica.
 The Companion.
 View of the Interior of the Pope's Museum.
 The Companion.
 A View of the Cascade at Tivoli.
 The Temple of Vesta.
 The Arch of Trajan, at Benevento.
 A View of the three Temples at Pestum.
 The principal Temple at Pestum.
 Another View of Ditto.
 The Temple of Diana, Ditto.
 The Ruins of the Basilica, Ditto.
 Colossal Statue of Constantine, at Barletta.
 A View of Brundisium.
 Columns of Augustus at Ditto.
 A View near Reggio.
 A View of Reggio.
 A View of Mount Etna.
 Another View of Mount Etna, covered with snow.
 Malta.
 The Harbour at Malta.
 Another part of Malta.
 The Harbour from Malta, another View.
 The Quays, and Health Office at Malta.
 A View of Canea in Candia.
 A View of the Temple of Minerva in Attica.
 A Plan of the same Temple.
 Another View of the Temple of Minerva Sunnium.

A distant View of Athens.
 A View of the Acropolis.
 A View of the Propylea, restored.
 A general View of the Acropolis.
 The present state of Ditto.
 Ditto, and part of the Temple of Victory.
 Another View of the Restoration of the Temple of Victory.
 Another View of part of the Propylea.
 The Temple of Minerva.
 Another View of the same Temple.
 West View of the Temple of Minerva.
 East View of Ditto.
 North View of Ditto.
 South View of Ditto.
 The Erectheum and Temple of Minerva Polias.
 South-east View of the Erectheum.
 The Coragic Monument of Thrasyllus.
 The Arch of Hadrian.
 The Ruins of the Temple of Jupiter Olympius.
 The Stadium of Lycurgus, rebuilt by Atticus.
 The Monument of Philoppapus.
 A View of the Odeum.
 A View of the Temple of Thescus, entire.
 The Ruins of the Gymnasium of Ptolemy.
 The Ruins of the Prytaneum.
 A View of a Doric Portal.
 The Tower of the Winds.
 The Choragic Monument of Lysicrates.
 An old Ruin with a Greek inscription, unknown.
 Ditto, unknown.
 Ditto, unknown.
 The Marble Quarries on Mount Pentilicus.
 The celebrated Plain of Marathon.
 A View of the Cave of Pan, near Marathon.
 The colossal Bust of Ceres, at Eleusis.
 The Temple of Venus in Ægina.
 Temple of Jupiter in Ditto.
 The Temple of Neptune at Corinth.
 Remains of the Stadium at Sparta.
 A View of Myconi, one of the Cyclades.
 A Portrait of a Greek Female Servant.
 The Gateway of the Temple of Bacchus, at Naxos.
 The Church of the Catapoliani in Paros.

- The Port and City of Alexandria.
 Another View of the Harbour of Alexandria.
 Five Columns of Granite in Ruins.
 The Obelisk of Cleopatra.
 The Gate of Alexandria.
 The Column of Alexander Severus.
 Another View of Ditto.
 View of a curious Bason cut out of the solid rock.
 A circular Sepulchral Chamber, at the Catacombs.
 View of Rosetta and the Nile. *Delicias videam, Nile jocose tuas.*
 The Village of Osman Mansur, on the Nile.
 The Village of Embabe near Cairo.
 The Principal Gate at Ditto.
 A View of the Castle at Ditto.
 View of the Egyptian Hall in Ditto.
 Plan and Section of the Great Well, Ditto.
 View of the Principal Square in Cairo.
 A Cistern or Reservoir, to supply the Castle in Ditto.
 The Interior of the Nilometer.
 View of the Isle of Raoudah near Cairo.
 View of Giza, opposite Cairo.
 A View of the Mosque of Sultan Zahir, near Cairo.
 The Obelisk of Heliopolis, at Mattareah.
 The View of the Pyramids, and Morat Bey's House, near Giza.
 A Sun-set View of the Pyramids of Memphis.
 A View of the Pyramids as they appear on the road to them.
 North View of the Great Pyramid.
 A general Section and Plan of the Great Pyramid.
 The Sphinx and the four Pyramids at Memphis.
 The back part of the Head of the Sphinx.
 A View of the Pyramids at Saccara on the Nile, above Cairo.
 A Banana Tree near Saccara.
 The Village of Saccara.
 The Village of Abu Bachir.
 A View and Section of the Mummy Pits, near Saccara.
 A Portrait of one of the Arab Chiefs of the Desert.
 Ditto of a Maddahir, or public Singer.
 A Representation of the Public Dancing Women at Cairo.
 A Camel, which brought daily the water from the Nile.
 A Turkish Pilgrim going to Mecca.
 A View of the City of Mecca by Hagi Fuselah, a Pilgrim.
 A View of the City of Medina, by the same.
 A View of Part of Jerusalem.

- A View of the Inside of the Holy Sepulchre.
- A View of the Inside of the Chapel of Ditto.
- View of Rhodes, Grand Master's Palace, and Devil's Tower.
- Another View of part of Rhodes.
- The Mausoleum at Mylesea.
- An Arch at Mylesea.
- A Corinthian Temple at Jackli, near Mylesea.
- Beautiful Ruins of the Temple of Apollo, near Posideium.
- Another View of the same Temple.
- A View of Miletus and the Meander.
- A View of Myus, near the mouth of the Meander.
- A View of a Temple of Minerva at Prienne.
- A View of the Gymnasium at Ephesus.
- A View of the Stadium at Laodicea.
- The remains of the Theatre at Hieropolis.
- The Ruins of the Temple of Juno, at Samos.
- The Plan of the same Temple restored.
- Another Plan of the Temple.
- A View of the Village of Mylelinous in Samos.
- A View of the Port and Town of Chios.
- The Castle near Smyrna.
- A View of the City of Smyrna.
- The Remains of the Portico of Homer.
- The Plan of the Portico of Homer restored.
- Another Plan of Ditto.
- A View of the Island of Tenedos.
- Another Part of the Island of Tenedos.
- Two Views of the Coast of Troy, opposite Tenedos.
- A considerable Ruin at Alexandria Troia.
- View of the same Ruin on the Inside.
- View of some more Ruins at Troas.
- A different View of the Great Ruin.
- Remains of several small Temples.
- The course of the Scamander, with the Plain of Troy.
- A View of the Simois and Scamander at their mouth.
- The Church of St. George, at Sigeum.
- View of Interpee, the ancient Rhetium.
- A View of the Amphitheatre at Cyzicus.
- A General View of Prussa, the capital of Bythinia.
- A View of the Hellespont and Dardanelles.
- The town of Gallipoli on the Hellespont.
- A View of the Town of Heraclea or Perinthus.
- A View of the Inside of a Greek Church at Perinthus.

- A View of the Seven Towers, and Seraglio, at Constantinople.
 A View of the Seraglio and Harbour.
 An external View of the Mosque of Santa Sophia.
 A View of the Interior of the same.
 A View of the Mosque of Sultan Achmet.
 A View of the Interior of Ditto.
 A View of the Hippodrome.
 The Column of Porphyry.
 A View of the Ancient Reservoirs, supported by 464 Columns.
 A View of a Part of the Interior of the Seraglio.
 The Emperor's Pavilion, near Constantinople.
 The Village of Bujuk-dere, and the Bosphorus.
 A View of part of Bujuk-dere, and Tarapia.
 The Extremity of the Bosphorus and Black Sea.
 The Aqueduct of Justinian, near Constantinople.
 A View of the City and Castle of Erivan, in Armenia.
 View of a Bridge called Catechilichidi, on the Cyrus.
 View of the ancient Monastery of St. Macar, in Armenia.
 A View of the Coast of Taurica, near Sebastopolis.
 A View of the Town and Castles of Balacklava in Taurica.
 A View of Eski Crim, the ancient Capital of Taurica.
 A View of Caffa or Theodosia, near the borders of Circassia.
 The Elevation of the New Church of Santa Sophia, at Zarskozelo near
 Petersburg.
 The Section of Ditto.
 A View of the Sepulchral Chapel of Gen. Lanstkoy, at Zarskozelo.
 A View of the Sepulchral Church of St. Alexander Niewski.
 A Section and Plan of Ditto, at Petersburg.
 The Front of the Academy of Sciences at Petersburg.
 The Section of the New Theatre in the Hermitage.
 Front of the Empress Catharine's Pavilion at Peterhooff.
 A View of the Hotel de Ville at Warsaw.
 A View of the Palace of the Ordinat, at Ditto.

A LIST OF THE ANTIQUE BRONZES,
MARBLE, GEMS, AND OTHER CURIOSITIES,
IN THE INLAID CABINET.

BOTTOM DRAWER.

Antique Sword and Scabbard.
A Fibula.
A Nail.
Pair of Compasses.
A Caltrop.
Large Lance.
A Key.
A Priapus.
Image of Isis.
A Term Priapus.
A Hatchet.
Finger belonging to a Statue.
A Lion's Head.
A Bronze.
Small Priapus.
Antique Priapus.
A Bit.
An Incensory.
A curious Key.
A Key.
A Buckle.
A Roman Instrument.
An Instrument used in Surgery.
A small Spear.
A Padlock.
A Ring with an Inscription.
A large Fibula.
A Foot of a small Statue, fine workmanship.

DEEP OUTSIDE DRAWER.

- Specimen of Gold Ore with Crystals, from Catharinesbourg.
- Small Image of a Cercopithecus found in Egypt.
- A Scraper used in the Turkish Bagnios, for rubbing the feet.

MIDDLE DRAWER.

- Piece of the Lining of the Great Chamber in the Pyramid.
- An Egyptian Pebble, found near the Pyramids.
- A piece of Red Jasper found on the Shore of the Black Sea.
- A Lachrymatory in Terra Cotta.
- A fine Terra Cotta Lamp employed in the Feasts of Bacchus.
- A Bottle for holding Oil for anointing the Athletes.

DEEP OUTSIDE DRAWER.

- A very ancient Egyptian Idol, probably an Osiris.
- Vase in Rock Crystal, which belonged to Sixtus V.
- A Cornelian from the Shore of Bithynia.

LARGE DRAWER.

- Pipe Bowls used by the Turks, made in Moldavia.
- Small Terra Cotta Mummies, from the Egyptian Mummy Pits.
- A Head in Terra Cotta of a Diana, found at Pæstum.
- A Pipe Bowl in Dresden China.
- A small Antique Marble Hand from Athens.
- Handle of an Hanger of Agate, from the Lithuanian Mountains.
- Copper Ore from Siberia.
- A Specimen of a kind of saponaceous Clay found in the Crimea.
- Specimen of the Gray Granite of Mount Ida, in Phrygia.
- A Piece of the Yellow Egyptian Arsenic.
- A Piece of Granite from Pompey's Column at Alexandria.
- Handle of a Turkish Hanger in Agate.

Piece of Green Porphyry, brought from Egypt.
 Two Fingers of a Statue from Athens.
 Alabaster of three colours, from the Mountains of Grenada.
 Head of a Cane in Agate, worked at Constantinople.
 A Piece of an Egyptian Pebble.
 Piece of Serpentine Marble brought from Egypt.
 Native Copper from Siberia.
 A Petrification as taken out of a Grotto in Crete.
 Copper Ore from Siberia.

LARGE DRAWER.

A Persian Dagger of Jade, from Ispahan.
 A small Patera of Granite and Calcedony, from Catharinesbourg.
 Its Companion.
 Small Vase of Granite and Calcedony, from Siberia.
 Powder Flask in Jade, from Ispahan.
 Small Vase of Granite and Calcedony.
 Egyptian Pebble lined with gold.
 A Patera of the finest Malachite Copper Ore from Siberia.
 Turkish Female Figure of inlaid Marble made at Florence.
 A Piece of Matrix of Lapis Lazuli, worked into a head for a Cane.
 A Piece of Matrix of Amethyst, ditto.
 Another Turkish Figure in Florentine work.
 An Antique Weight of Bronze found at Herculaneum.
 Antique Vase for holding water, found at Herculaneum.
 A beautiful Cup or Vase of Oriental Agate, from Bithynia.

LARGE DRAWER.

Specimen of Chinese Lapis Lazuli.
 Specimen of Labradore from Iceland.
 A Snuff Box made from a piece of Star Stone.
 A Piece of striped Jasper from Erivan in Georgia.
 Snuff Box of petrified Oak, found in Spain.
 A Piece of Alabaster from Grenada in Spain.
 Fine Oriental Specimen of petrified Oak.
 Piece of Lapis Lazuli from the Persian Mountains.
 Piece of Petrified Oak.
 Box of Oriental Star Stone.

- Top of a Vase of Oriental Agate, in which is the Head of an Isis.
 Box of Porphyry and Calcedony, from Catharinesbourg.
 Petrification of Fir from Syria.
 A Piece of Charcoal petrified.
 Matrix Emerald brought from Upper Egypt.
 Specimen of the Marble from the Quarries of Mount Pentele.
 Snuff Box of petrified Oak.
 Box of Granite brought from Egypt.
 Box of Green Porphyry from Egypt.
 Piece of petrified Wood.
 Box of petrified Fir.
 A fine Specimen of petrified Wood.
 Piece of Marble of the South Bastion at Gibraltar.
 A Piece of the Mosaic Ceiling of Santa Sophia.
 A Specimen of the Stone of the Pyramids near Giza.
 Half a Thunderbolt of an Antique Statue of Jupiter.
 A Piece of Gold Ore from the Hungarian Mountains.
 Piece of the Stone of the Temple of Jupiter in Egina.
 Piece of the Rock of Gibraltar, polished.
 Sixteen Handles for Knives, made from Egyptian Pebbles.
 A Dagger, the handle composed of a Siberian Emerald.
 Sixteen Egyptian Pebbles worked at Constantinople.
 Piece of Red and Black Marble from Siberia.
 Piece of Reddish coloured Siberia Marble.
 Snuff Box set in Pearls and enamelled, with Portraits of Cæsar and Brutus.
 An Egyptian Agate.
 Siberia striped Marble.
 A Piece of Crystal from Cyprus, containing water.
 A Turkish Chaplet of Garnets.
 A Turkish Spoon of Cornelian.
 Mouth-piece of Amber for a Pipe, from Constantinople.
 A Fine Onyx found in Egypt.
 Egyptian Onyx found in Egypt.
 Mouth-piece of Lapis Lazuli, from the Seraglio.
 A Small Knife Handle of Lapis Lazuli.
 Small Column of Aqua Marine from Siberia.
 A Cross of Rock Crystal.
 A Ball cut square of Rock Crystal, from the Seraglio.
 A Saucer made of Rock Crystal, from Constantinople.

TWO SMALL OUTSIDE DRAWERS

Contain sundry Onyxes, and other Miscellaneous Articles.

MIDDLE DRAWER.

Red Marble from Siberia.
 A darkish Red Porphyry from Siberia.
 Yellow spotted Marble from Siberia.
 Spotted Porphyry from Siberia.
 Black Marble from Istria.
 Greenish spotted Porphyry from Siberia.
 Red and Yellow Siberia Marble.
 A Fine Piece of Lava from Mount Vesuvius.
 Speckled Porphyry from Siberia.
 Green Serpentine Marble from Siberia.
 Speckled Jasper from Siberia.
 Green and White Marble, like Verde Antique, from Siberia.
 Thirteen Pieces of Georgian Jasper.
 Fourteen different Butterflies worked in Mosaic Buttons.

OUTSIDE TOP DRAWER

Contains the following Intaglios, Mounted in Gold.

Egyptian Hieroglyphics in Green Basalt.
 A Cercopithecus in Sardonyx.
 Two Crocodiles, with the Nilometer, in Green Basalt.
 The Egyptian Minerva, Sardonyx.
 Fragment mounted with gold, Isis and Orus, Cornelian.
 Harpocrates seated on the Lotus Plant, Cornelian.
 Isis between two Palm Trees, Plasma.
 Canopus, Cornelian.
 Apis, Cornelian.
 Head of Saturn, Jacinth.
 Jupiter, Mercury, and Io, fine Cornelian.

Chimera Head of Ganymede, fine Onyx.
 Head of Cupid, Sapphire.
 A Cupid, Paste.
 Cupid and Butterfly, Cornelian.
 Fragment of Onyx, with part of the name Hylus.
 Fragment of Hercules and Lion, fine Cornelian.
 Mask, Sardonyx.
 Fragment of Esculapius, Cornelian.
 Nemesis, Hyacinth.
 Head of Africa, red Jasper.
 Theseus, Cornelian.
 Quadriga with a Victory, Onyx.
 Tideus, Onyx.
 Diomedes, Sardonyx.
 Pythagoras, Gold Medal, mounted in a Ring.
 Diogenes, Beryl.
 Possidonium, Fragment, fine Cornelian.
 Demosthenes, Amethyst.
 Alexander, Cornelian.
 Sylla, Cornelian.
 Brutus, Sardonyx.
 Tiberius, Cornelian.
 Hand holding a Styla, Fragment, dark Sardonyx.
 Melpomene, Mask, Jacinth.
 Cupid mounted, fine Cornelian.
 Lion with Bull's Head, fine Cornelian.
 A Fly, yellow Jasper.
 A Butterfly and Flower, Amethyst.
 A Faun, Calcedony.
 Isis, Panthea, Onyx.
 Cynocephalus, Chrysolite.
 Ganymede and Eagle, Cornelian.
 Two Dolphins with Inscription, Cornelian.
 Minerva and Palladium, fine rich Cornelian.
 Minerva Victorious, Onyx.
 Athenian Owl, Amethyst.
 Perseus and Andromeda, Plasma.
 Cupid and Pan, Onyx.
 Faun, Onyx.
 Centaur and Lapitha, Onyx.
 Fortune or Hope, Plasma.
 Panthea, Onyx.
 Capaneus, Cornelian.

Socrates, Cornelian.
 C. Cæsar, Onyx burnt.
 Marcus Aurelius, and Antoninus Pius, Cornelian.
 Septimius Severus, Cornelian.
 Plautina, Cornelian, found at Delos.
 Herod Agrippa, Hyacinth.
 Sacrifice, Cornelian.
 Beggar and his Dog, Sardonyx.
 Two Cupids in a Boat, Onyx.
 Athlete, fine Cornelian.
 Two Cupids Wrestling.
 Two Cocks, red Jasper.
 A Quiver with Arrows, Cornelian.
 Goat before an Ear of Corn, symbol of Enna.
 A Swan, Cornelian.
 A Cock crowing, yellow Jasper.
 Head of Minerva Panthea, Sardonyx.
 Pegasus, dark Sardonyx.
 Athlete, Onyx.
 Head of Neptune, generally styled Plato, Sardonyx.
 Ajax and Cassandra, Onyx.
 Figure of Fortune, Cornelian burnt.
 Hector, with his name, Cornelian.
 Cupid with a reversed Torch, red Jasper.
 The Graces, Cornelian.
 Achilles, red Jasper.
 Isis, Rock Crystal.
 Jupiter sitting, Cornelian.
 Jupiter with Inscription, Cornelian burnt by the fire.
 Serapis, Isis, Anubis, and Harpocrates, Cornelian.
 Mars and Hercules, Cornelian.
 Walls of Troy, with the Body of Hector, Cornelian.
 Diana, Hyacinth.
 Signs of the Zodiac, Sardonyx.
 Egyptian Apollo, Cornelian.
 Juno with Peacocks, Calcedony.
 The Gods of the Lower Roman Empire, Calcedony.
 Head of Serapis, and two Candlesticks, Cornelian.
 Minerva Victorious, Cornelian.
 A Player or Comedian, Onyx.
 Genius of Comedy, cloudy Cornelian.
 Osiris, Calcedony.
 Head of Euripides, Emerald.

Cow with a sucking Calf, Cornelian.
 Venus, fine Cornelian.
 Hero and Leander, Fragment, Cornelian.
 Traveller and Dog, Cornelian.
 A Chimera, Blood Stone.
 Eagle and Hare, red Jasper.
 Man Milking a Goat, Sardonyx.
 Olympian Jupiter, Calcedony.
 Egyptian Goat, Onyx.
 Horse and Column, Cornelian.
 Chimera, Plasma.
 Inscription, Onyx.
 A Bacchus, in the antique setting, Plasma.

MIDDLE TOP DRAWER

Contains One Hundred and Ten Rings.

An Oriental Ruby weighing 12 carats.
 Cameo of Lysimachus.
 Old Miniature of Richard the First.
 Cameo of Augustus.
 A Cameo of Medusa on a pale Sapphire.
 Head of the Egyptian Sun, a Garnet.
 The Barberini Lion, Copied by Pichler.
 A Panther, Cameo.
 Inscription in Greek, Cameo.
 Anubis, Cameo.
 Cupid on a Sea Horse.
 Medallion of Queen Elizabeth, by Benvenuto Celini.
 Commodus on Horseback in Cameo, found in the Troade.
 Ganymede on an Eagle, Fragment in Cameo.
 The Judgment of Paris, Cameo.
 A Genius of Sporting, in Cameo.
 Hercules and Omphale, fine Cameo brought from Scio.
 Silenus on a Panther before a Term, Cameo.
 The Graces, a fine antique Paste.
 Portrait of Cicero, Cameo.
 Portrait of Clodius Albinus, Fragment, Cameo.
 Venus and Cupids, beautiful Cameo.
 Mœcenas, in Turquoise.

Genius of Hercules, antique Paste.
 Olympian Jupiter, Cameo.
 Theseus, Cameo.
 The Forge of Vulcan, Cameo, injured by fire.
 Mark Antony, Cameo, mounted in Gold.
 Head of Sappho, engraved by Pickler, on a beautiful Onyx.
 Head of an African Moor in Basalt, Cameo.
 An antique Dog sleeping, in Cameo.
 Curious Oriental Emerald, with an Inscription.
 Silenus and Faun, in Cameo.
 Head of Berenice, Queen of Egypt.
 Fine Black Opal set in Diamonds, from Constantinople.
 Antique Lady's ring in the original setting, found in a Tomb.
 Head of a Moor, with the Turban, Cameo.
 Original Pearl in its Shell.
 Lower parts of an Hermaphrodite, and two Fauns.
 Antique Ear-ring, Ariadne, Cameo.
 Antique Ring with Inscription, in Relievo.
 Large Pearl from Borneo.

OUTSIDE TOP DRAWER.

Olympian Jupiter, in the antique setting, Cornelian.
 Head of Vespasian, in Calcedony.
 Genius of the Palestra, antique Ear-ring, found near Smyrna.
 Portrait of one of the Arsasidæ or Parthian Kings.
 Two Horses, in Sardonyx, fine Fragment.
 Two Horses belonging to a Victory, Fragment.
 Head of Pericles copied by Marchant.
 Portrait of the King of Poland, by Ragulski.
 Portrait of King George the Third, by Rega.
 Portrait of Garrick, by Marchant.
 Centauress, copied by Birch from a Seal of Oliver Cromwell.
 Persian Seal, engraved at Ispahan.
 Drusian Idol, antique.
 Turkish Ring, used as a Seal.
 Antique Paste, representing the Circensian Games.
 Isis, fine antique Paste.
 Staphylus, antique Paste.
 CEnopion, fine antique Paste.
 Head of Ulysses, in antique Paste.
 Ulysses discovered by his Dog, fine antique Paste.

Head of Carneades.
A Specimen of the Heliotrope Stone.
Egyptian Pebble.
An Egyptian variegated Agate.
An Egyptian Pebble partaking of the Agate.
Specimen of the Labradore Stone.
Beautiful Egyptian Pebble.
Gold Stone from the Hungarian Mountains.
Specimen of the Malachite or Copper Ore, from Siberia.
Cat's Eye, Onyx.
An Onyx.
Egyptian Agate, singularly marked.
Cat's Eye, Onyx.
Small Egyptian Pebble.
A fine Specimen of the Gold Stone.
Matrix of the Opal.
An Opal.
Fine Oriental Opal.
A Blue Diamond with a Yellow streak.
A Sapphire.
A Beryl.
Fine Specimen of the Oculis Mundi.
A Piece of Amber with a Fly in it, fine Specimen.
Small Head in Cornelian, Cameo.

A D D E N D A.

SINCE the printing of the present Catalogue, the following Paintings have been received, and added to the Collection in Appuldurcombe House.

A very fine Academical Figure of St. John in the Wilderness, by Annibale Carracci, in the most perfect state.

A Picture of the Virgin holding our Saviour in her lap, with St. Joseph and St. John, by Schidone, painted in the manner of Correggio.

A fine Portrait in the highest preservation, of the old Duchess of Lorraine, by Rembrandt.

A most capital Landscape with beautiful figures and cattle, by Hackaert. It probably represents some part of Switzerland, as the painter lived and studied many years in that country. The figures and cattle are by Adrian Vandervelde, but in a very superior style.

A beautiful Cabinet Picture by Parmegiano, of Jesus in the Cradle, with the Holy Family, and attended by Angels.

A most charming Cabinet Picture by Albano, an Angel shewing the Tomb to the three Maries.

APPENDIX

Since the printing of the present Catalogue the following Paintings have been received, and added to the Collection in Appendixes I and II.

A very fine Anatomical Figure of a Man in the Villa of the Medici, painted in the school of the 17th Century.

A Picture of the Virgin sitting on a rock, with St. Joseph and St. John, by Ribone, painted in the manner of Correggio.

A fine Portrait of the first President of the Republic of France, by the French School.

A most capital landscape with beautiful houses and cliffs, by Hobbins. It probably represents some part of the country near the painter's cell, and earned many years in the collection of the Duke of Devonshire, by whom it was purchased.

A beautiful Portrait of a young man, painted in the 17th Century, with the hair curly and powdered by Hobbins.

A most charming subject, which was painted by the Dutch School, and is now in the collection of the Duke of Devonshire.



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